

2000

CINEMATHEQUE

WINTER

W/2K INTER

news from 'home'

Here we are, still thriving and surviving at the cusp of this millennium, moving on steadily towards the next. As we conclude the Cinematheque's fourth decade and begin a new century, we at this small-but-beautiful organization need to think about a little bit of growth, especially in our shrinking membership department. Please, all you readers new and old, consider joining now, or renewing or upgrading your Cinematheque membership. We NEED your support, and memberships indicate that we mean something to you, the community as we continue to screen a variety of eclectic and inspirational, non-commercial, non-corporate film and media.

In all other areas, the year was a great one. The NEA reinstated our previous highest grant amount; the California Arts Council gave us its highest rating; and we just received a small equipment grant from Grants for the Arts to upgrade office equipment. Screening successes far and near include: *Big As Life*, our collaborative project with New York's Museum of Modern Art surveying small gauge filmmaking

in America, now entering its third year; rare visits from major film and video makers, including Ken Jacobs, Anne Robertson, Mark LaPore, Johan van der Keuken, and Sadie Benning; the three-part series presented in conjunction with the San Francisco Museum of Modern Art, *Radical Re-Presentation: Women, Surrealism and Film*; *Eyes Wide Open*, a series of eight programs assembled by local emerging guest curators; and our recent seven-part *Consciousness Cinema* collaboration with the newly opened CCAC Institute in conjunction with its first major exhibition, *Searchlight: Consciousness at the Millennium*.

Now, in our first season of the new century, we will have visits from avant-garde pioneer **James Benning** with *11 x 14*, Australian celluloid experimenters **Arthur** and **Corinne Cantrill** with a program of recent work, writer and filmmaker **Gordon Ball** with work from the 60s through the 80s, and Swiss documentarian **Richard Dindo** who will present three recent feature-length documentaries: *Grüniger's Fall*, *Ernesto Che Guevara*, *The Bolivian Diary*, and *Arthur Rimbaud*, *A*

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See the back for more info, and please come and welcome these artists with us! Also, don't miss the re-scheduled **Rudy Burckhardt** tribute and the two-evening *Small Windows: A Celebration of Regular 8mm Films*.

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Thanks to all of you who support us and the work we present – whether by coming to shows, volunteering, or becoming members or donors. We appreciate all and every one of you!

Irina Leimbacher
Artistic Co-Director

Richard Dindo *The Bolivian Diary* (Feb 17)

won't you join us?

We need YOU to become a part of US.

Now, for the first time, members can

call our office (415.558.8129) by 3pm

the day of the screening, and make

advance reservations for any

Cinematheque-sponsored programs.

The San Francisco Cinematheque is trying to reach a goal

of 300 members for the 1999–2000 season – won't you help us

by becoming a member or giving a membership to a friend?

If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level.

We'll put every dollar on the screen!

Membership Categories and Benefits

\$15	Student/artist/low income	Discount admission to all shows for one year
\$25	Individual	Discount admission to all shows for one year
\$50	Family	Two discount admissions to all shows for one year
\$100	Contributor	Two free admissions to all shows for one year
\$150	Sponsor	Two free admissions to all shows + Cinematheque publication

Mailing List Cinematheque Online

To join or rejoin our mailing list
Send us your name and address or call 415.558.8129, and we'll be happy to send you future calendars.

Cinematheque online and email
We now have our very own website! Point your browser to www.sfcinematheque.org to get further information and updates on all of our activities. Our new email address is: sfc@sfcinematheque.org. We are trying to put together an email list to send out concise monthly updates and info about special events. If you want to be included, let us know by emailing us now!

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SAN FRANCISCO

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WINTER 2000 At a Glance

january

- 29** Bay Area Now: Rites of Passage
30 James Benning 11x14

february

- 05** Small Windows: 8mm Films (Program 1)
06 Small Windows: 8mm Films (Program 2)
10 Films of Richard Dindo (Grüniger)
13 Edgar G. Ulmer
17 Films of Richard Dindo (Che Guevara)
20 Films of Richard Dindo (Rimbaud)
24 Jay Rosenblatt/Erin Sax
27 Memorial to Rudy Burckhardt

march

- 02** Recent Films of Arthur and Corinne Cantrill
05 Cinema Inspired by Poems
09 Haiti Seen Through Lafanmi Selavi
12 Luis A. Recoder and Bruce McClure
16 Stephanie Barber and Naomi Uman
19 Lawrence Jordan (Program 1)
21 Lawrence Jordan (Program 2)
23 Lawrence Jordan (Program 3)
26 Lawrence Jordan (Program 4)
30 New Films of Stan Brakhage

please see other side for times and locations

april

- 01** Goshogaoka by Sharon Lockhart
02 Gordon Ball

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The LEF Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, The Potrero Nuevo Fund, Business Members ArtSource Consulting and Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.



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Gordon Ball Mexican Jail Footage (April 2)

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Richard Dindo The Bolivian Diary (Feb 17)

➤ SPECIAL DAY & TIME
Saturday Jan 29 8pm *
Yerba Buena Center for the Arts
Rites of Passage
Final Program of the BAY AREA NOW film series

Co-Presented with Yerba Buena Center for the Arts
All Makers In Person

As we enter the new millennium, our obsession with time and its passing has multiplied and magnified. The works in this program all mark moments of passage – conceived in a psychological, spatio-temporal or spiritual sense – and explore movements of space/time, of the film/video medium, and of the soul. By both emerging and established Bay Area artists, the works in the program include: Ellen Ugelstad and Alfonso Alvarez' animated *Flip Film*, Anne McGuire's *The Telling*, Claire Bain's *As Long as It Takes*, Jeanne C. Finley and John H. Muse's *The Adventures of Blacky*, Daven Gee's *Chemistries*, Scott Stark's *in.side.out*, Luis Recoder's *Möbius Strip*, Steve Polta's *Estuary #1*, and Nathaniel Dorsky's *Variations*.

Sunday Jan 30 7:30pm *
San Francisco Art Institute
James Benning's 11x14

James Benning In Person
For over twenty-five years, James Benning has been making films of the American landscape which simultaneously explore issues of representation, meaning, geography, and ideology. A film of great subtlety and precise formal construction, *11 x 14* (1976) fuses the impulses of narrative convention with formal exploration, revealing, through meticulous photography and elegant rhythmic construction, the paradoxical interrelationship between these generally competing strains of cinematic expression. One of the top ten films of the seventies according to J. Hoberman, James Benning's *11 x 14* is "a laconic mosaic of single-shot sequences, each offering some sort of sound/image pun or paradox. At once a cryptonarrative with an abstract, peekaboo storyline and fractured, painterly study of the midwestern landscape, *11 x 14* points toward the creation of a new, nonliterary but populist cinema" (J. Hoberman). Benning's *El Valley Centro* (1999) will screen at the Pacific Film Archive on Tuesday February 2.

➤ SPECIAL DAY & LOCATION
Sat & Sun Feb 5, 6 7:30pm *
Yerba Buena Center for the Arts
Small Windows: A Celebration of Regular 8mm films!

Regular 8mm filmmaking has truly been an underground activity since Kodak terminated the production of 8mm film stock in 1993. Recently, however, with the "discovery" of film manufacturers in the Czech Republic and other European countries, revived American availability through John Schwind, and the easy access to high-quality equipment in this format, Regular-8 filmmaking is



currently enjoying an international rebirth. The San Francisco Art Institute 8mm Film Festival was juried by students from Total Small Gauge classes taught by Janis Crystal Lipzin and Steve Anker, and includes two eclectic programs which demonstrate the importance of Regular-8 as a site of historical documentation (sides of history which would otherwise be unseen) as well as a medium for artistic expression. Included in both nights are films made especially for this festival, other recent work, and newly discovered vintage films made decades ago. *All films will be shown in their original 8mm formats.*

8MM PROGRAM 1
Saturday Feb. 5 7:30pm
Yerba Buena Center for the Arts

Films include selected *Songs* by Stan Brakhage, *nothing, but...(Part 1)* by Phil Weisman, *Untitled #6* by Greg Sharits, *Corners* by Scott Stark and other curated films by artists; a selection of amazing, anonymous American home-movies from diverse cultural backgrounds and locations made during the 1940s and 50s; and a selection of films submitted to the Festival.

8MM PROGRAM 2
Sunday Feb 6 7:30pm
Yerba Buena Center for the Arts

Films include selected *Notes* by Saul Levine, *By 2's and 3's: Women* by Marjorie Keller, *Walk* and *Train Ride* by Michael Mideke, and other artists' films and found home-movies curated by the Festival Committee.

➤ SPECIAL SERIES
Thursdays Feb 10, 17 & Sunday Feb 20
Excavating Space to Redeem
Time: The Films of Richard Dindo

"I try to draw memories into the present. Again and again my films focus on people who are already dead... My films revolve around absence. That is my subject" – Richard Dindo
The Cinematheque, in conjunction with Pro Helvetia, the Arts Council of Switzerland, presents three recent films by Richard Dindo, Switzerland's best known documentary filmmaker. Using testimony, written or spoken, as his point of departure, his camera insistently investigates and fixes the actual spaces of events, seeking invisible scars to reveal and redeem a past now buried in the wake of time's passage. Dindo has said that his films often focus on "politically committed people and rebels who have experienced repeated defeats. Grieving is an integral part of remembering." The films selected here focus on extremely different figures, each of whom lost a battle waged against an unjust or repressive society. Dindo will be present at the screenings on Thursday Feb 17 and Sunday Feb 20. (Irina Leimbacher)

DINDO PROGRAM 1
Thursday Feb 10 7:30pm
Yerba Buena Center for the Arts
Grüniger's Fall (1997)

Co-Presented with the San Francisco Jewish Film Festival
As Police Chief of the Swiss city of St. Gallen, Paul Grüniger saved the lives of several hundred Austrian Jews in 1938-39 after Switzerland had officially closed its borders. Set in the very courtroom where, in 1940, Grüniger was tried and condemned for his "illegal" actions, the film interweaves the testimonies of policemen, border guards and former refugees, who came from various parts of Europe, the United States and Latin America to participate in the film. An indictment of Swiss policies during the war, the film is a moving homage to the former Police Chief who died a broken man in 1972 for having placed his convictions above his official duties as representative of the State.

Sunday Feb 13 7:30pm
San Francisco Art Institute
Maestro of Poverty Row: Two by Edgar G. Ulmer

"Nobody ever made good films faster or for less money than Edgar G. Ulmer... That Ulmer could communicate a strong visual style and personality with the meager means so often available to him is close to miraculous." (Peter Bogdanovich)
"I really am looking for absolution for all the things I had to do for money's sake." (E.G.U.)
For the first time in a decade, we pay tribute to low-budget cross-genre king, Edgar G. Ulmer. Whether working on Yiddish musicals (*Green Fields*), horror star-vehicles (*The Black Cat*) or



Bargain Basement noir quickies (*Detour*), this former assistant to Murnau invested all of his films with visual style and wit. *Bluebeard* (1944) stars John Carradine as a crazed woman-killing puppeteer in 19th century Paris; *St. Benny the Dip* (1961) is an upbeat melodrama about three con men who masquerade as priests.

DINDO PROGRAM 2
Thursday Feb 17 7:30pm *
Yerba Buena Center for the Arts
Ernesto Che Guevara: The Bolivian Diary (1994)

Richard Dindo In Person
Taking Che Guevara's diary during his Bolivian campaign (1966-67) as his starting point, Dindo places his camera in the very spaces where Che travelled, fought and ultimately died. Juxtaposing the mute and virtually empty landscapes with the moving and sometimes bitter testimony of the diary (read in voice over by the late Robert Kramer), Dindo also intercuts bits of recently discovered archival footage and interviews with colleagues and Bolivian villagers. The film is both homage to Che Guevara's tenacity and a demystification of the failure of someone who would become a legend for an entire generation. Reception will follow screening.

Left to Right:

Martha Colburn *What's On* (Mar 5)
Richard Dindo *Che Guevara: The Bolivian Diary* (Feb 17)
Jay Rosenblatt *King of the Jews* (Feb 24)
Lee Flynn *Lafanmi Selavi* (Mar 9)
Lawrence Jordan *Sophie's Place* (Mar 23)
Arthur and Corinne Cantrill *City of Chromatic Dissolution* (Mar 2)

➤ DINDO PROGRAM 3 SPECIAL LOCATION
Sunday Feb 20 7:30pm *
Yerba Buena Center for the Arts
Arthur Rimbaud, A Biography (1991)

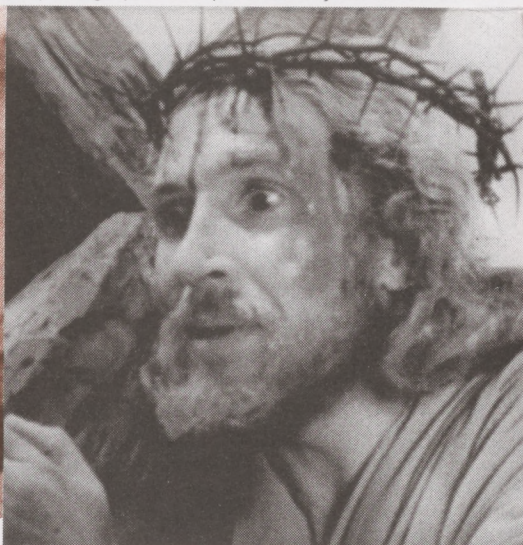
Richard Dindo In Person
Rimbaud is unique in Dindo's oeuvre, for here he incorporates actors as his witnesses to the life and death of the great poet. We see and hear his mother and sister, his school mentor, the poet and lover Verlaine, an employer in Aden and a Swiss business associate speak of their relationships with Rimbaud in the very places where they shared his life (his home in Charleville, Paris, London, Marseille, Aden, Harare). Rimbaud himself is present only through the wound of his absence, made visible through the images of the places he inhabited, the voices of those who knew him, and excerpts from his poems and letters.

Thursday Feb 24 7:30pm *
Yerba Buena Center for the Arts
Disquieting Epiphanies: Jay Rosenblatt's King of the Jews + Erin Sax's Jerusalem Syndrome

Jay Rosenblatt and Erin Sax In Person
Bay Area Premieres!
King of the Jews, Jay Rosenblatt's newest work, is a lyrical, provocative and deeply personal film which examines both Rosenblatt's uneasy relationship to Christ as a Jewish child growing up in Brooklyn – a relationship based on terror and mistrust – and the roots of Christian anti-Semitism. Using home-movies, found footage, and excerpts from films depicting the life of Christ, it explores inter-religious misunderstanding and hatred as well as their transcendence. Erin Sax returns to the Cinematheque to show *Jerusalem Syndrome*, a complex portrayal of this holy city and the extreme expressions of religiosity and mystical experience to which it sometimes gives rise. Each year numerous visitors have spiritual experiences resulting in personality changes and convictions that they are, or are in direct contact with, God. The film examines this phenomenon labeled the Jerusalem Syndrome by the Israeli psychiatric community from the perspective of those in the midst of its "spell" and in the context of the city's long history of mystical accounts.

Sunday Feb 27 7:30pm *
San Francisco Art Institute
A Memorial to Rudy Burckhardt

Curated and Presented by Bill Berkson and Nathaniel Dorsky
Tonight's rescheduled program now includes two beautiful, previously unavailable rare prints of *Eastside Summer* (1959), *Millions in Business as Usual* (1961), the premiere of Burckhardt's last film completed shortly before his death, *On Aesthetics*, and a slide/music show of his photographs, paintings and favorite music. "The great filmmaker, photographer and painter Rudy Burckhardt died



on August 1 in Maine at 85 years of age. Born in Basel, Switzerland, he came to New York in 1935 and made it his home as well as the hero of most of his works. Burckhardt filmed what he likes and lets you see it that way, too. The power is formal and sympathetic, never editorialized – though the films are as much edited as shot. Sensations of the obvious or commonplace are lifted sky high. With what Edwin Denby called "a visual grandeur he keeps as light as it is in fact," Burckhardt shows what's livable and true in everyday life." (Bill Berkson) Also included: *What Mozart Saw on Mulberry Street* (with Joseph Cornell, 1956), *Caterpillar* (1973), *Julie* (1980), and *Night Fantasies* (with Yvonne Jacquette, 1991).

Thursday March 2 7:30pm *
Yerba Buena Center for the Arts
Articulated Images: Recent Films by Arthur and Corinne Cantrill

Arthur and Corinne Cantrill In Person
Australian filmmaking team Arthur and Corinne Cantrill return to our shores for the first time in five years to present a selection of their recent work. The Cantrills have been making films for over thirty-five years and for the last thirty have published *Cantrills Filmnotes*, Australia's premiere journal of international experimental film and video. Tonight's program features North American premieres of films completed in the last decade which combine rigorous formal investigation with sensual appreciation of the world and of film. The program includes examples of rotoscoped works (*Myself at Fourteen*, made with their son); recent small format nature studies (*Illuminations of the Mundane*) and a quartet of lush three-color separation films (including *City of Chromatic Dissolution* and *Garden of Chromatic Disturbance*), which pointilistically manipulate conventions of color, motion, and filmic registration.

Sunday March 5 7:30pm
San Francisco Art Institute
Word to Image: Cinema Inspired by Poems

Curated and Presented by Konrad Steiner
Tonight's is the first in a series of programs presenting films inspired by and addressing poetry. "These works were chosen to exemplify various techniques of marrying two arts: Cinema and Poetry. Poetry, the art of utterance, and cinema, the art of showing, don't easily make a good couple. But these artists have taken up the challenge by responding to the spirit and the letter of the poet, creating original cinematic writing. Cinema and language meet head on, not unified as in conventional film, but remaining distinct and dancing, stepping on toes, wooing each other with the charms of mouth and eye and mind." (KS) Works include: *Songs of Degrees: With a Valentine* and *As to How Much* by Peter Herwitz; *Under a Broad Gray Sky* by Thad Povey; *Waterworx* by Rick Hancox; *Video Haikai* by Marcus Nascimento; *What Happened to Kerouac* (excerpt) by Nathaniel Dorsky; Abigail Child's *Prefaces*; Henry Hills' *Kino Dal*; Martha Colburn's *What's On?*; Jim Flannery's *Photoheliograph*; and Stan Brakhage's *First Hymn to the Night: Novalis*.

Thursday March 9 7:30pm *
Yerba Buena Center for the Arts
Seeing Haiti Through Lafanmi Selavi

Lee Flynn and Caitlin Manning In Person
Producer/Director Lee Flynn and Co-Director/Cinematographer Caitlin Manning present the premiere of their new documentary shot in Haiti in 1998 and 1999. *Lafanmi Selavi* (*The Family is Life*) is a center for street children started by former President Aristide in the capital, Port-au-Prince. As five children tell of their lives on the streets, a narrative emerges of their personal voyages from the streets to the center where they have found shelter and often new hope. Using interviews and footage shot in Port-au-Prince, Aristide's home and in rural areas, the children, their teachers and Aristide tell a moving story of the complexities of living in a country deeply affected by colonization, military rule, and global economy. This beautifully filmed documentary shows Haiti and its people living in a culture of resistance and hope – a perspective rarely explored by the media.

Sunday March 12 7:30pm *
San Francisco Art Institute
From Cine-Povera to Cine-Spolverare Sound Film Propositions

Luis A. Recoder and Bruce McClure In Person
In the in between of the instants that constitute the movies, Recoder and McClure have chosen to demonstrate that the experience of both the optical and audio surface of the sound film stubbornly



defies the project of limits. The shutter blankets the room in darkness, but vision persists; the ear, meanwhile, is served an uninterrupted stream of energy. The evening's program is presented as a series of "propositions," a form adopted by Recoder for his screening, "Cine-Povera." McClure's "Cine-Spolverare," suggests the reprise of, or return to, themes of the recent past, dusty, but not totally jejune. Like a taffy pull, they seek to transform the material from a "somewhat sticky, side-whiskered affair to a glistening crystal ribbon" composed of stripes of different colors. Recoder and McClure propose a series of sound film documents including: *Silver Recovery: Variable Density*, and *Bruce McClure* (by Recoder) and *Superincumbent #1: Homunculus*, and *Luis A. Recoder* (by McClure).

Thursday March 16 7:30pm *
Yerba Buena Center for the Arts
Ellybieta Tales: Recent Work by Stephanie Barber and Naomi Uman

Stephanie Barber and Naomi Uman In Person
Tonight the Cinematheque brings together two provocative and prolific young women filmmakers, Milwaukee-based Stephanie Barber and San Diego-based Naomi Uman. Barber, whose work we featured on our last two calendars, uses manipulated found footage and sounds, animation and hand-processing, to make delicate puzzle-like films which intrigue and delight, pieces which, "like music, function as emotional landscapes, implied occurrences or scantily clad stories" (SB) We will screen eight of her films, including *angus mustang*, *woman stabbed to death*, *they invented machines*, *metronome*, *pornfilm* and *shipfilm*. Uman, whose lovely hand-processed personal doc on a rural Mexican family *leche* won several awards recently, will present *removed*, a manipulated porn film with the female figures bleached into shadowy semi-existence, as well as some brand new work, and *leche*.

➤ SPECIAL SERIES
Sundays Mar 19, 26 Tuesday Mar 21 Thursday Mar 23
Lawrence Jordan – A Mosaic of Personal Selections

Co-presented with the San Francisco Art Institute and Film Arts Foundation
Lawrence Jordan In Person at all shows
"Larry Jordan's animated films are among the most beautiful short films made today...His content is subtle, his technique is perfect, his personal style unmistakable." (Jonas Mekas)
Lawrence Jordan retired from the Faculty of the San Francisco Art Institute last May after thirty years of distinguished teaching. Jordan inspired literally hundreds of aspiring filmmakers and has been a pivotal figure in the blossoming of Bay Area personal or avant-garde cinema since relocating here in 1965. The SF Cinematheque and Pacific Film Archive celebrate the life work of this unique artist with four programs drawn from his body of 40 films selected by himself, his long-time colleague George Kuchar, and curator Steve Anker "A dream of buzzing spheres that resonate in a universe of colliding time zones...The Disney Dimension is many light years away from the Dark Matter illuminated by the Metaphysical Magician of Petaluma." (George Kuchar)

JORDAN PROGRAM 1
Sunday March 19 7:30pm *
San Francisco Art Institute

George Kuchar selects two live-action dramatic films: *The Old House, Passing* (1967, 45 min.) and *The Apparition* (1976, 50 min.)
"My own favorite of Jordan's films is *The Old House, Passing*. It is, says Jordan, a 'ghost-film' in which 'mood predominates over plot'; in fact it may be the best ghost film ever made." (Fred Camper)

➤ SPECIAL DAY & LOCATION
JORDAN PROGRAM 2
Tuesday March 21 7:30pm *
Pacific Film Archive, Berkeley
Lawrence Jordan selects: Short animated films, 1964-1991: *Duo Concertantes* (1964), *Our Lady of the Sphere* (1969), *Orb* (1973), *Once Upon A Time* (1974), *Masquerade* (1981) and *The Visible Compendium* (1991).

JORDAN PROGRAM 3
Thursday March 23 7:30pm *
Yerba Buena Center for the Arts
Steve Anker selects: *Sophie's Place* (1986, 90 min.), "A culmination of five years' work. Full hand-painted cut-out animation. Totally unplanned, unheard development of scenes under the camera, yet with more "continuity" than any of my previous animations, while meditating on some phase of my life. I call it an "alchemical autobiography." (LJ) Also: *Visions of a City* (1957/78, 8 min.).



JORDAN PROGRAM 4
Sunday March 26 7:30pm *
San Francisco Art Institute

Lawrence Jordan selects: *The H.D. Trilogy Film* (1990-93), including *The Black Oud*, *The Grove* and *Star of Day*: "...a wonderful, rich film that combines the filmmaker's images of the woman he loves with Hilda Doolittle's long poem *Hermetic Definition* (1960)...The combination of images, Joanna McClure's reading of the poem, and the traditional music of the Mediterranean result in a captivating film experience." (Karl Cohen)

Thursday March 30 7:30pm
Yerba Buena Center for the Arts
Dyed Light: New by Stan Brakhage

Stan Brakhage's newest short films include some of his finest hand-colored work made to date. With remarkable range, control and nuance of expression, Brakhage continues to deepen his ability to create meaningful lightplays of rhythm and texture awash with cinematic color without the use of recorded imagery. Tonight's program, drawn from a large group of recent releases includes *The Earthsong of the Cricket*, *Cricket Requiem*, *The Birds of Paradise*, *The Dark Tower*, *The Lion and the Zebra Make God's Raw Jewels*, *The Persian Series 1, 2 & 6*, *Coupling*, (...) *Reel 5* (music by James Tenney), and two photographed films, *Mollscome Toilsome* and *Worm and Web Love*. (Steve Anker)

Locations >>
San Francisco Art Institute
800 Chestnut Street
Yerba Buena Center for the Arts
701 Mission Street @ Third

Admission >>
\$7 general \$4 discount
Unless otherwise noted, all shows begin at 7:30pm.

* Artist/Filmmaker in person
➤ Special Series/Day/Location

➤ SPECIAL DAY
Saturday April 1 7:30pm *
San Francisco Art Institute
Goshogaoka by Sharon Lockhart

Co-Presented with the San Francisco Art Institute
Sharon Lockhart In Person
Los Angeles-based Sharon Lockhart's still photographs have been exhibited throughout the world and a selection of these, along with her film *Goshogaoka*, are included in this year's Whitney Biennial. In conjunction with her photographic installation at the Walter and McBean Galleries (on view March 17-April 15), SF Cinematheque will co-present the Bay Area premiere of *Goshogaoka*, a rigorous celebration both of cinema and the un-choreographed chance rhythms of a Japanese women's basketball team: "*Goshogaoka* deals with truth, beauty (consider the framing and the image), and the idea that a collection of individuals behaving synchronously creates something more, a new entity – the group." (Laurence Kardish, Curator, The Museum of Modern Art, for Sundance Film Festival Catalogue) Lockhart's earlier *Khalil, Shaun: A Woman Under the Influence* showed at the Cinematheque in March 1998.

➤ SPECIAL ADDED TIME & LOCATION
Sunday April 2 4:00pm & 7:30pm *
City Lights Bookstore (4:00 Free)
San Francisco Art Institute (7:30 Reg Admission)
Gordon Ball's '66 Frames: Life in the Sixties Underground

Co-Presented with City Lights Bookstore
Gordon Ball In Person
"66 Frames is a beautifully written book which captures the spirit of those times better than any other book I know." (Stan Brakhage)
Gordon Ball's recently published memoirs *66 Frames* is an insider's chronicle of life in the communal, psychedelic Sixties, focusing especially on Ball's close friendships with Jonas Mekas, Allen Ginsburg, Andy Warhol and other key players in New York's exploding Underground Art scene. Ball's own filmmaking began in 1966 when he was given a Regular-8mm movie camera by Jonas Mekas when the filmmaker/critic was on a college visit. Tonight Ball will make a two-part presentation: 4:00pm, at City Lights, he will read from *66 Frames* and show slides of his diaristic photographs; and 7:30pm, at the SFAI – for his first SF Cinematheque appearance since May 1982 – he will also read and show several films, including *Georgia* (1966), *Mexican Jail Footage* (1980), *Millbrook* (1985) and others. "I can't forget this film." (Robert Frank on *Mexican Jail Footage*)



Thanks to all our current members for your much needed and appreciated support!

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